

Modern Architecture

AHST 3320-001

20705

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University of Texas at Dallas

Spring 2014

Monday-Wednesday 11:30-12:45

ATC 1.305

Capital Cities: Brasilia and Chandigarh

The Suburban Campus and Highway Aesthetic: Eero Saarinen

Visionary Tradition

tabula rasa urbanism

Monumental Modernism



Oscar Niemeyer, Congress
Center, Brasilia, Brazil, 1956-65



Le Corbusier, Capitol Complex,
Chandigarh, India, 1954-64



Oscar Niemeyer [1907-2012]

*Mountains/waves/
women = curves.*

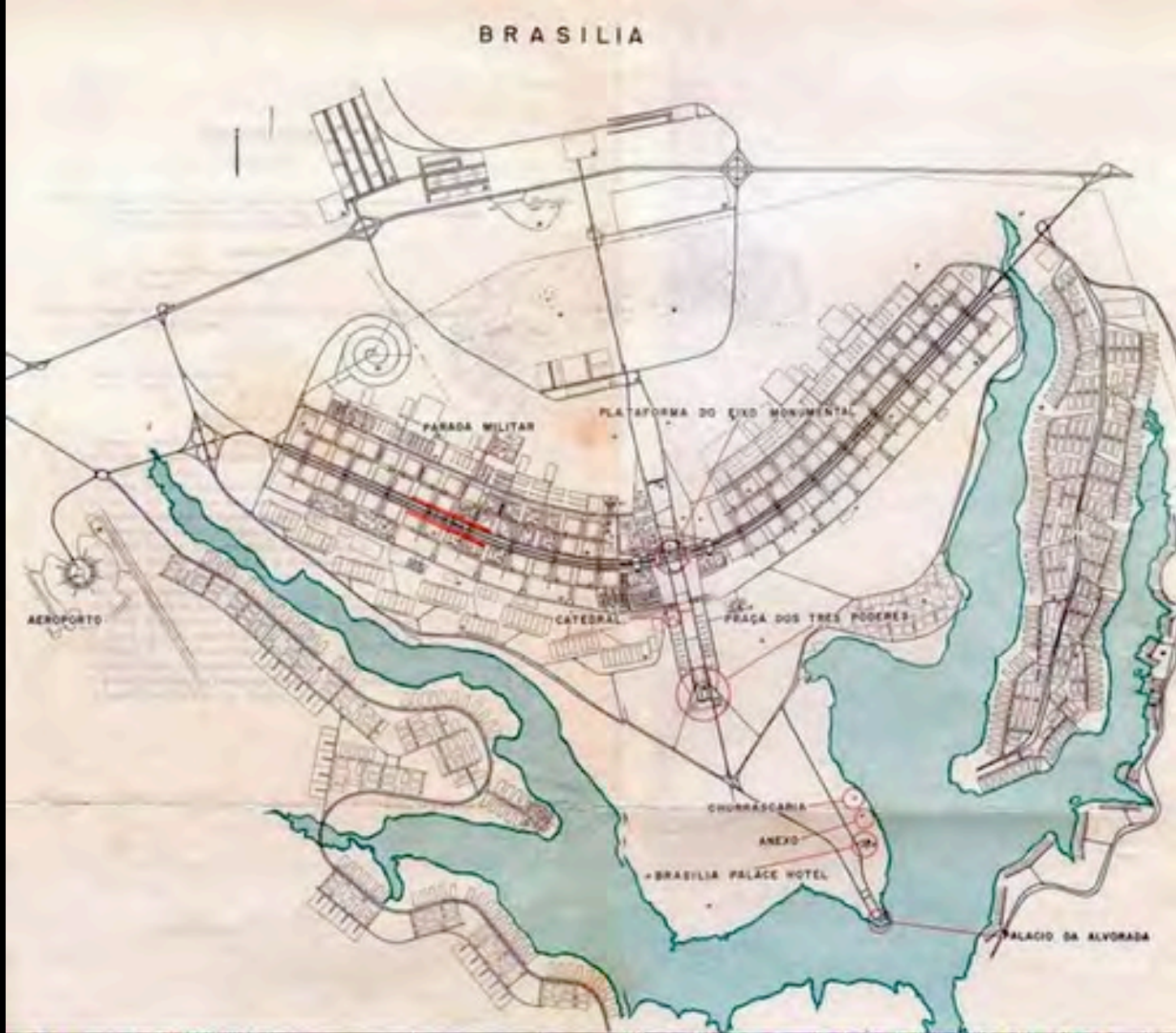
It is not the right angle that attracts me, nor the straight line, tough, inflexible, created by man. What attracts me is the free, sensual curve. the curve I find in the mountains of my country, in the sinuous course of its rivers, in the waves of the sea, in the clouds of the sky, in the body of the favorite woman. Of curves is made all the universe.

-- Niemeyer



Niemeyer, The Niterói Contemporary Art Museum, Rio de Janeiro, Brazil, 1996





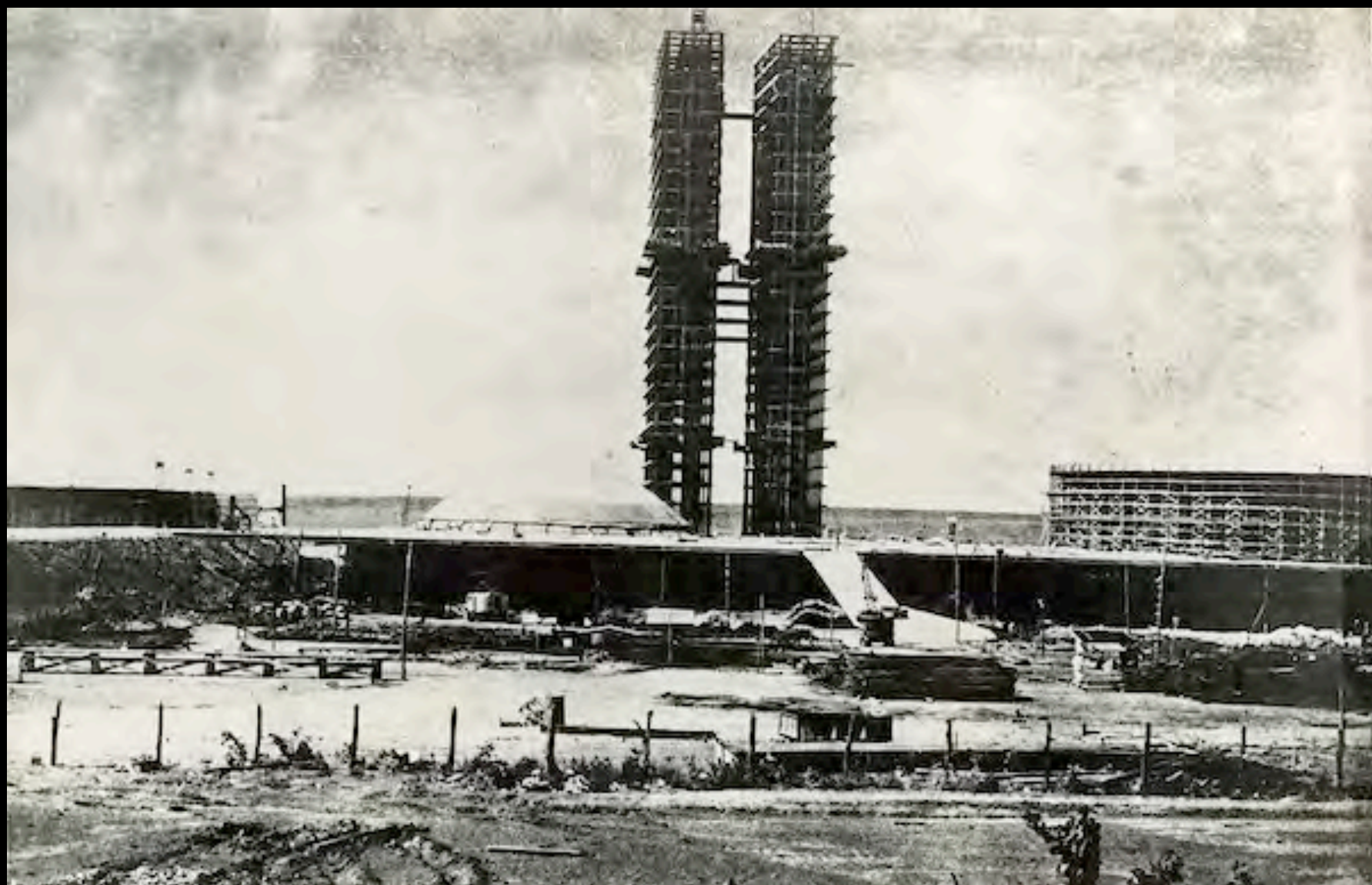
Lucio Costa, plan of Brasilia, 1956-57; Oscar Niemeyer lead architect, Roberto Burle Marx landscape architect



51 - BRASÍLIA - CATEDRAL NA S. APARECIDA E MINISTÉRIOS - FOTO POSTAL
COLOMBO



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Esplanade Brasilia, 1956-60





Ministries



Congress



The old values are still viable, however, as civic and imperial symbols. The twentieth-century project that seems to resemble most exactly the eighteenth-century visions is Brasilia, its major difference being the fact that it is actually being carried out. The similarities are remarkable. Brasilia's overall layout, or ground plan, is in the shape of a swept-wing aircraft: *architecture parlante*. Where the cock-pit would be in the plane stands the government center, a wilful [sic] juxtaposition of primary, improbable, geometric forms set up on a flat plane in endless space. The effect is that of sleek mathematical efficiency, and the scale of the whole city is so enormous that even these great prismatic and curved elements barely hold the ensemble together: "One does not arrive at the sublime by degrees."

George R. Collins, *The Visionary Tradition in Architecture*



National Congress





Three Powers Square with bust of Kubitschek



Three Powers Square



Supreme Court

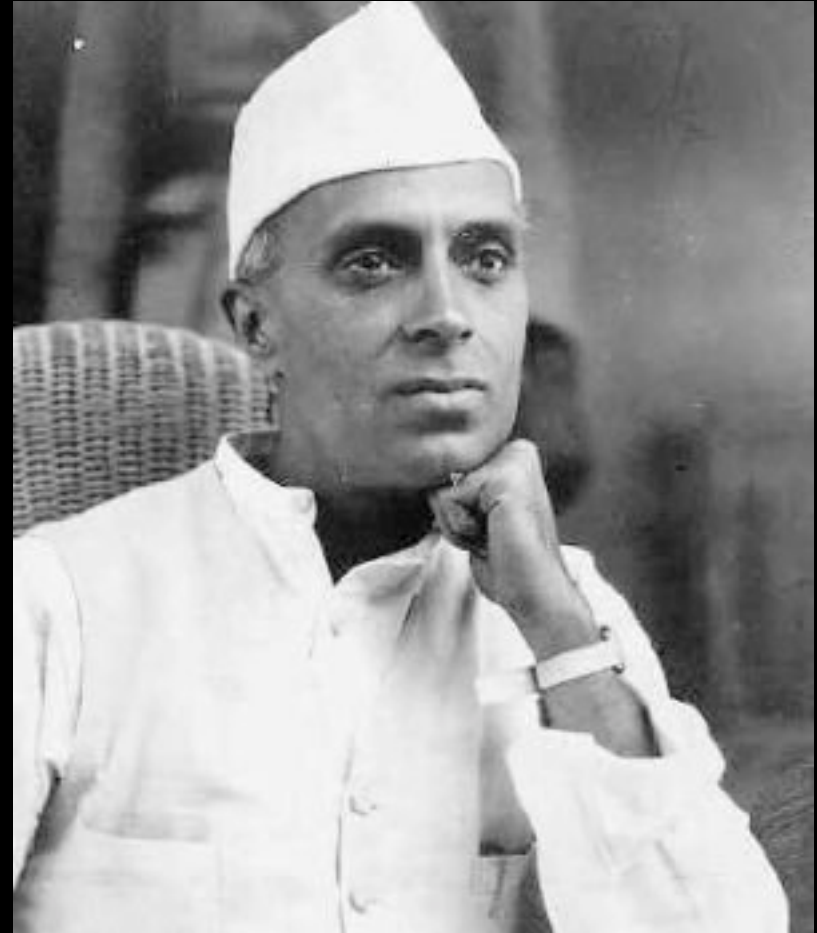


The Palácio do Planalto



I have welcomed very greatly one experiment in India: Chandigarh. Many people argue about it; some like it, some dislike it. It is the biggest example in India of experimental architecture. It hits you on the head and makes you think. You may squirm at the impact but it has made you think and imbibe new ideas, and the one thing which India requires in many fields is being hit on the head so that it may think. I do not like every building in Chandigarh. I like some of them very much. I like the general conception of the township very much but, above all, I like the creative approach, not being tied down to what has been done by our forefathers, but thinking in new terms, of light and air and ground and water and human beings.

-- Jawaharlal Nehru, 1959 (the first prime minister of independent India)





Le Corbusier with master plan of Chandigarh, c. 1956



Symbol of the Open Hand





Monument of the Open Hand

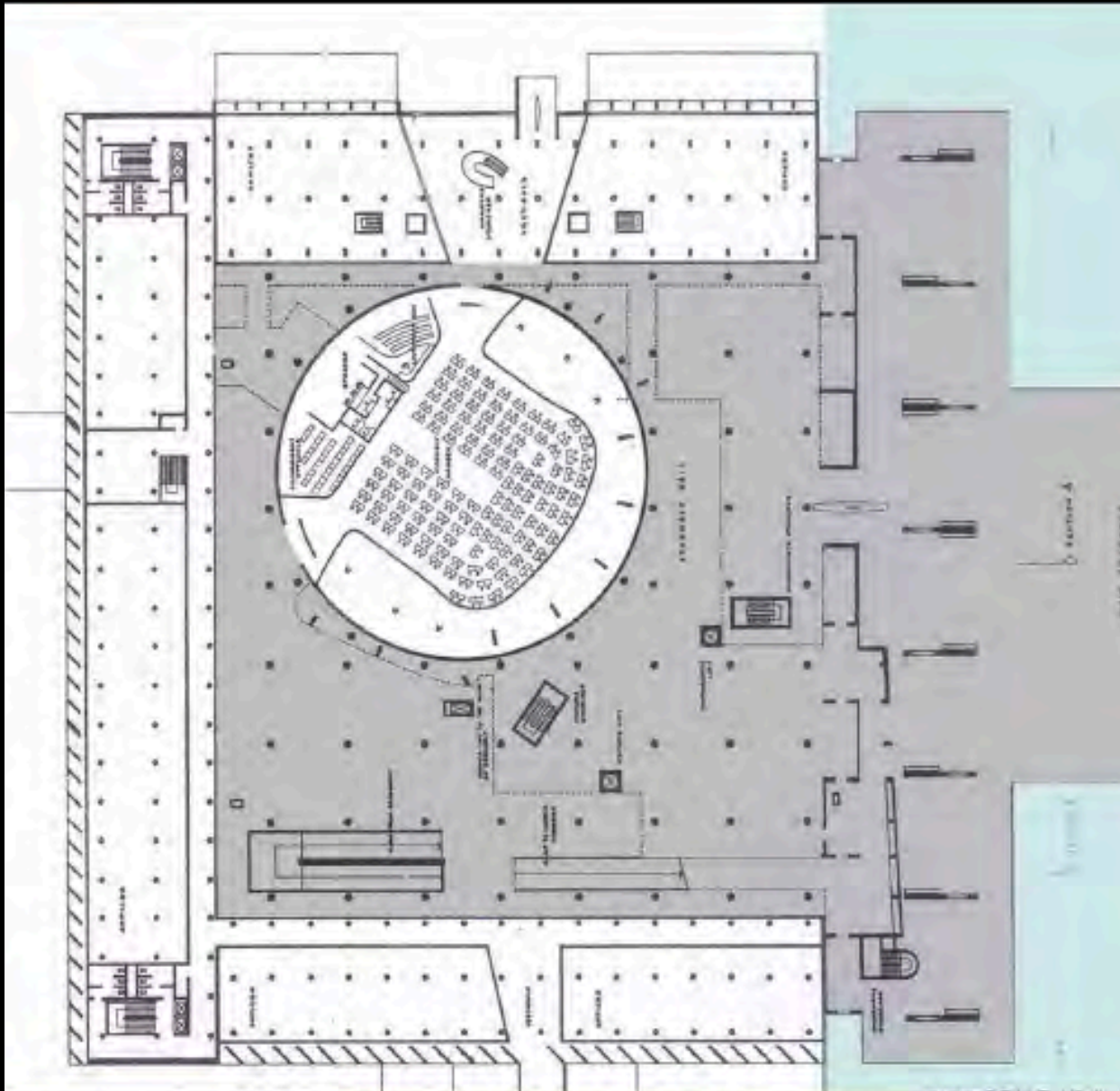


Assembly Building, 1951-65



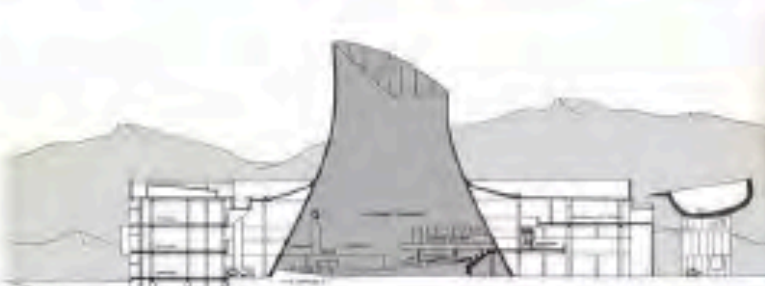








SECTION 1





Palace of Justice, 1951-65





Secretariat, 1951-1965



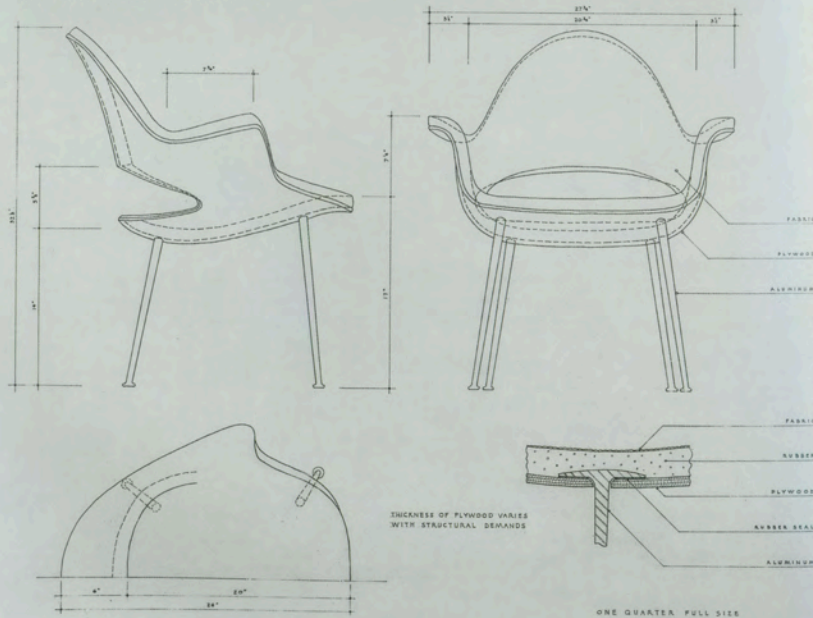




A3501



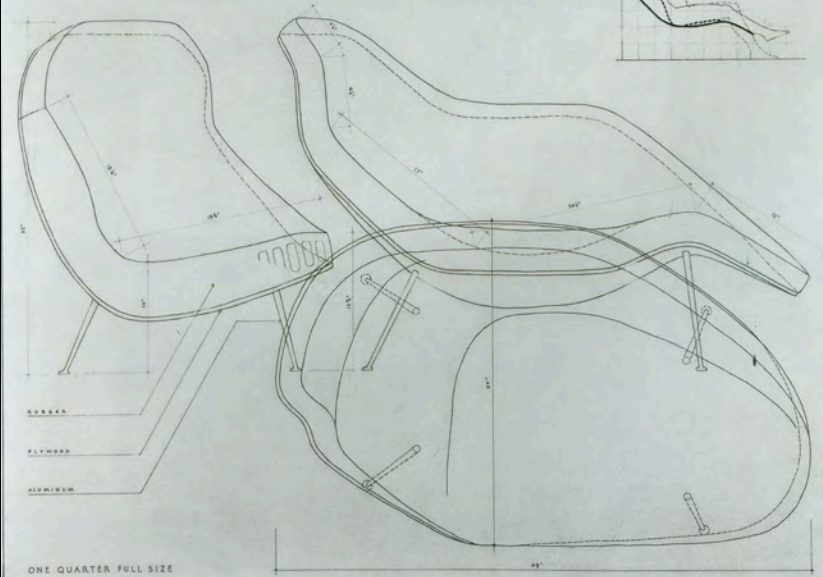
CONVERSATION



A3501



LOUNGING SHAPE



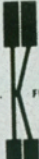
Charles Eames and Eero Saarinen,
Organic Design Collection, A3501, 1938

Charles Eames and Eero Saarinen, Organic
Design Collection, A3501, 1938



Eero Saarinen, Knoll Associates, Womb Chair, 1948



 **KNOLL ASSOCIATES, INC.** FURNITURE AND TEXTILES 575 MADISON AVENUE NEW YORK 22



Eero Saarinen, Knoll Associates, Tulip Chair, 1956

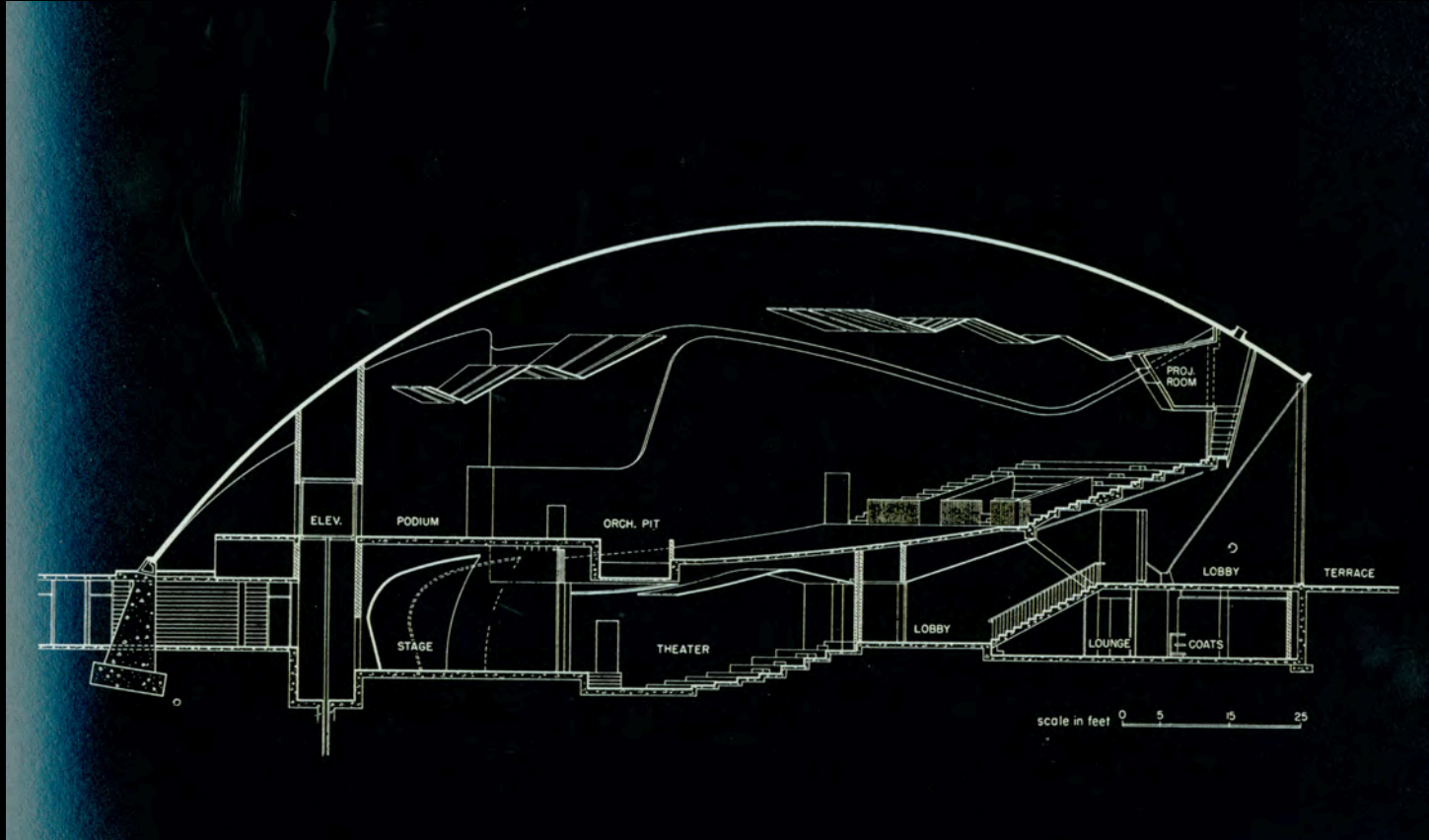
The Suburban Campus



Eero Saarinen, Kresge Auditorium, MIT Campus, Cambridge, MA,
1950-55



Eero Saarinen, Kresge Auditorium, MIT Campus, Cambridge, MA, 1950-55





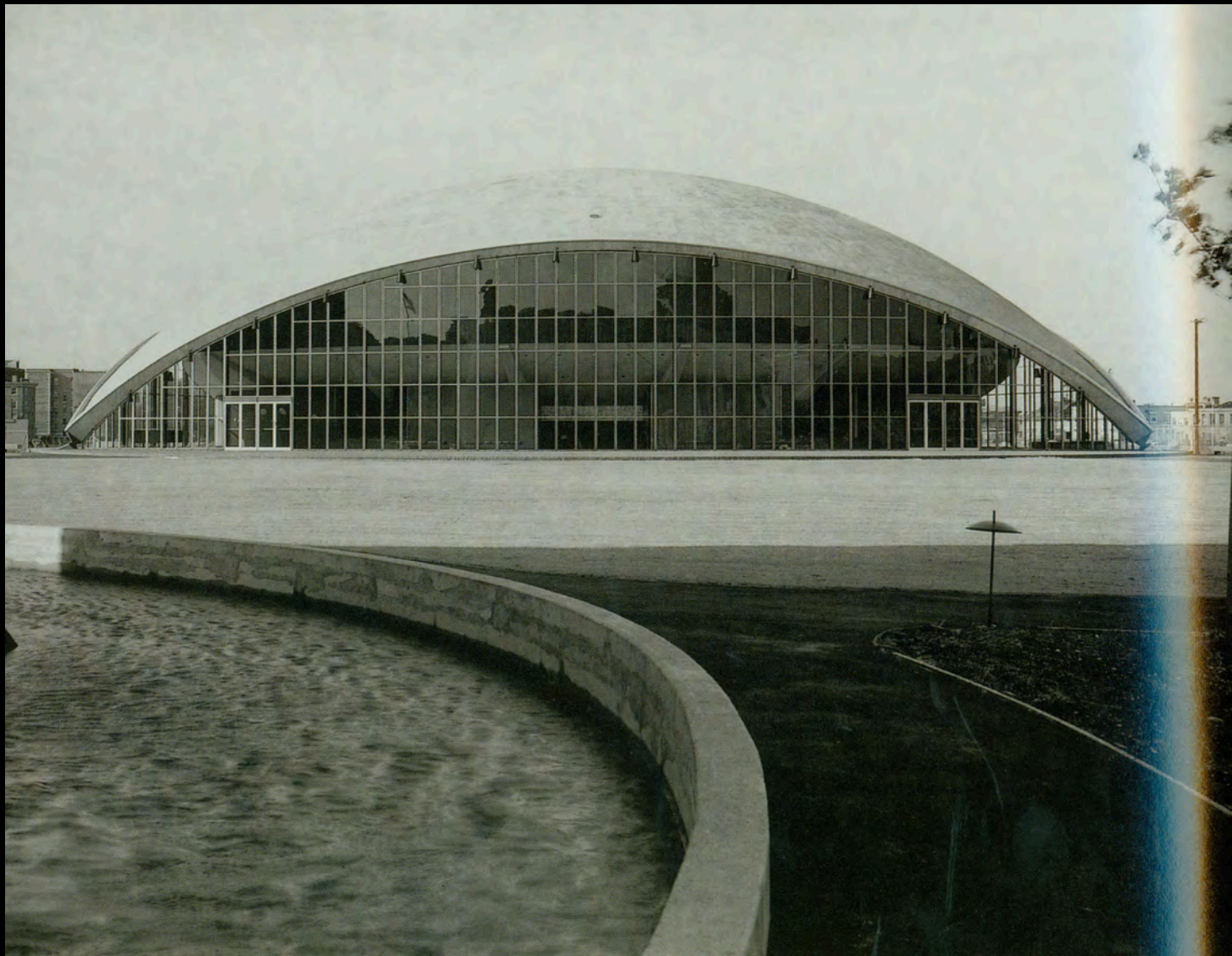












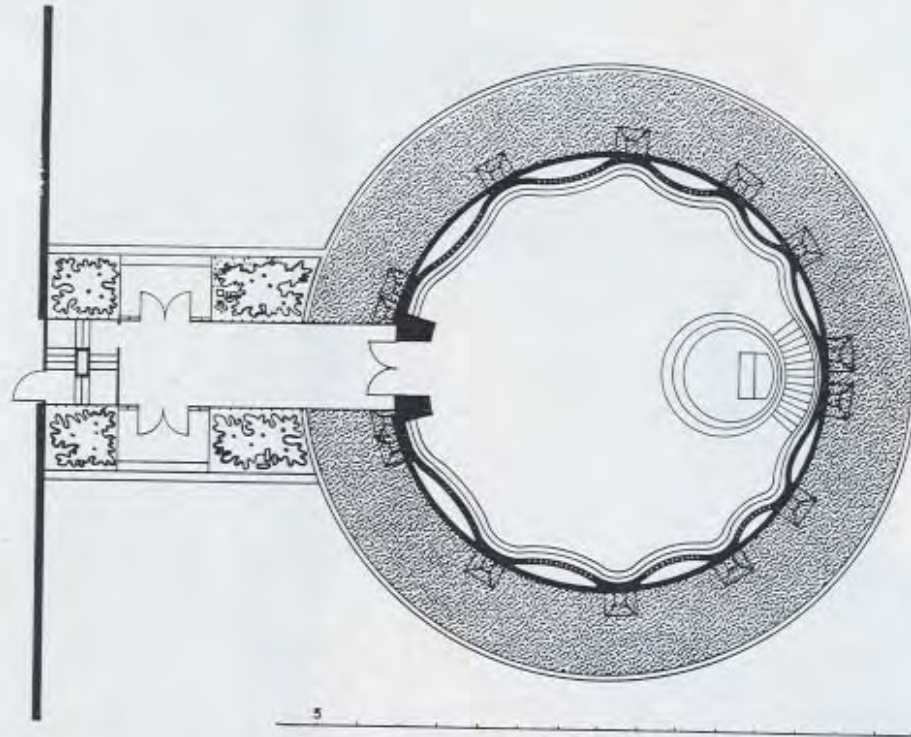




Eero Saarinen, Kresge Chapel, MIT
Campus, Cambridge, MA, 1950-55



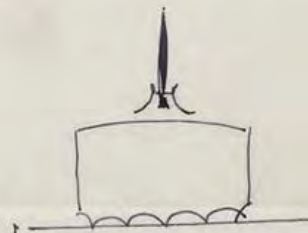
Ben Schnall



THE WEEKEND I WILL SPEND
WITH WIRE & PLASTOSINE
AND MAKE MANY ALTERNATIVES
FOR JIMMIE (MODEL SHOP) (SMITH)
TO MAKE IN MORE PERMANENT
FORM.

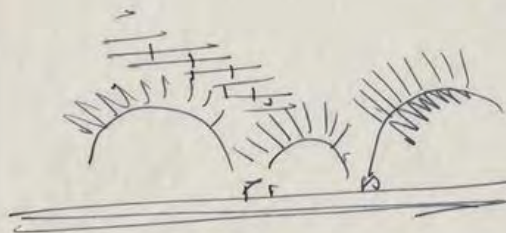


DO YOU THINK IT
IS GETTING TOO
COMPLICATED?
REMINISCENT?



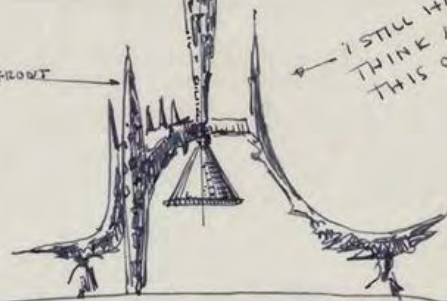
BASICALLY I THINK THESE
FORMS ARE RIGHT BUT
IT LOOKS A BIT SWEET
AND CHINOISESQUE AND
SWEDISH OF THE 20TH

THIS THING I LIKE
WITH THE BELL BELOW

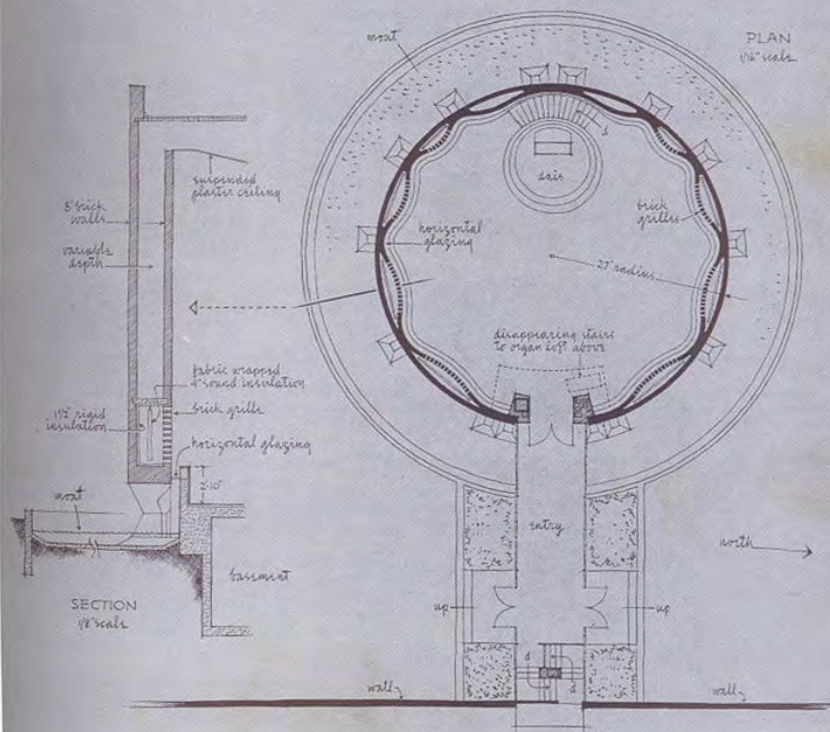
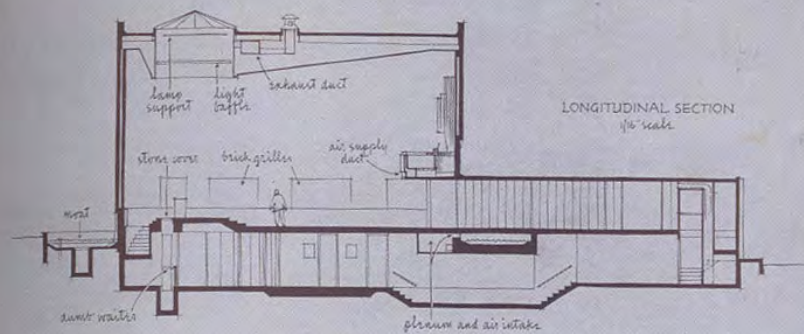


THIS ONE IN FRONT

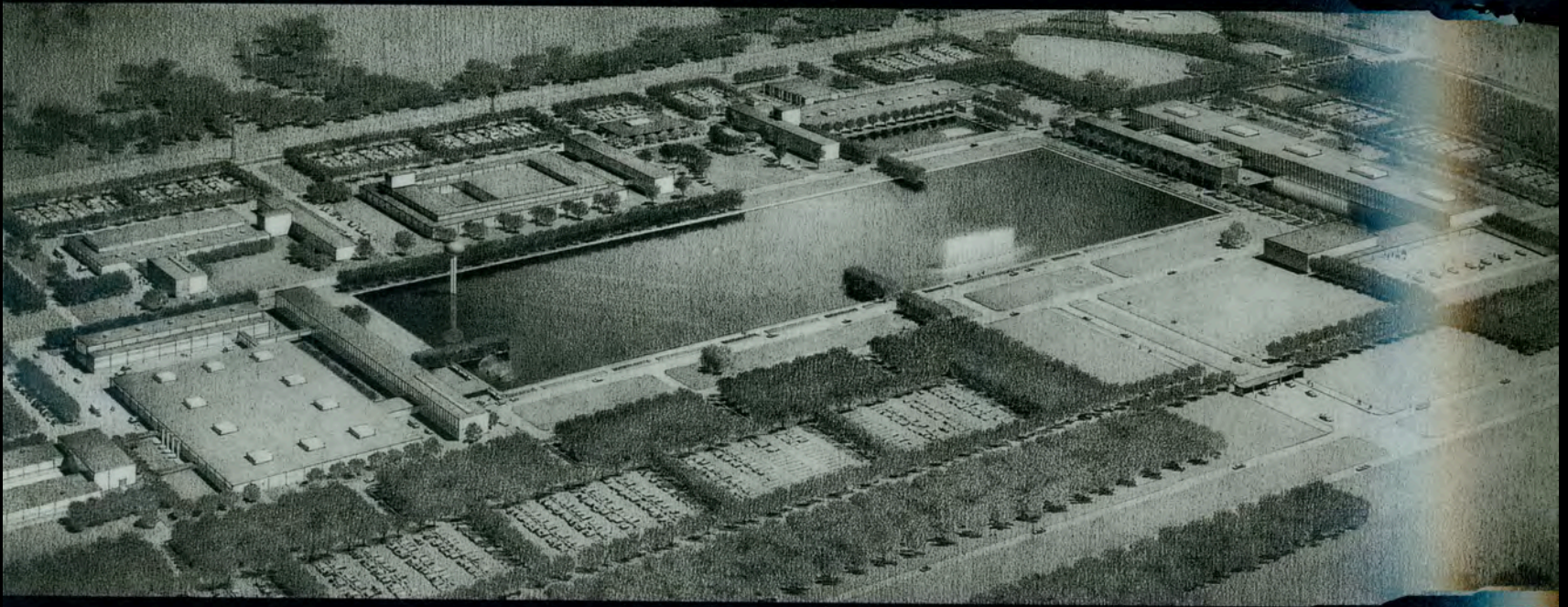
I STILL HAVE TO
THINK ABOUT
THIS ONE



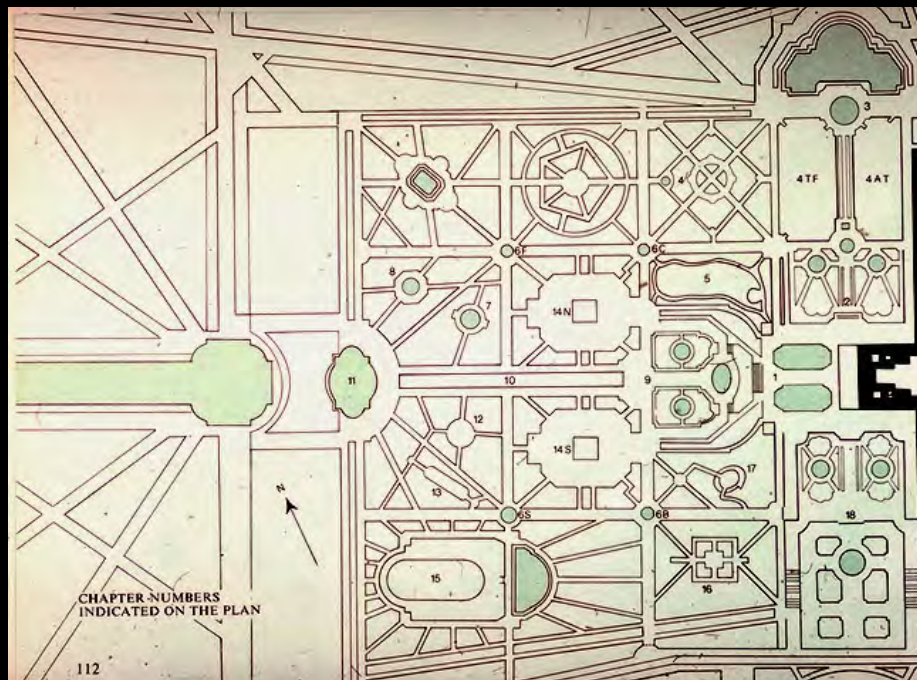
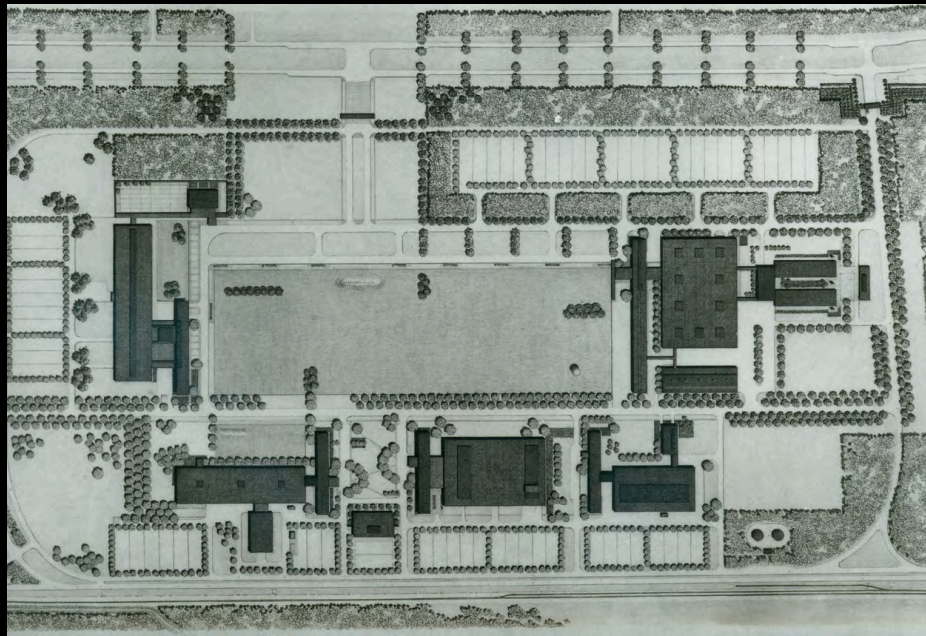
THIS IS NOT RIGHT YET BUT SOMEHOW I THINK
THE UNSYMMETRICALITY UP TO A CERTAIN POINT
IS RIGHT HERE AND ~~TO IT~~ I AM TRYING TO
SEE TO WHAT DEGREE.

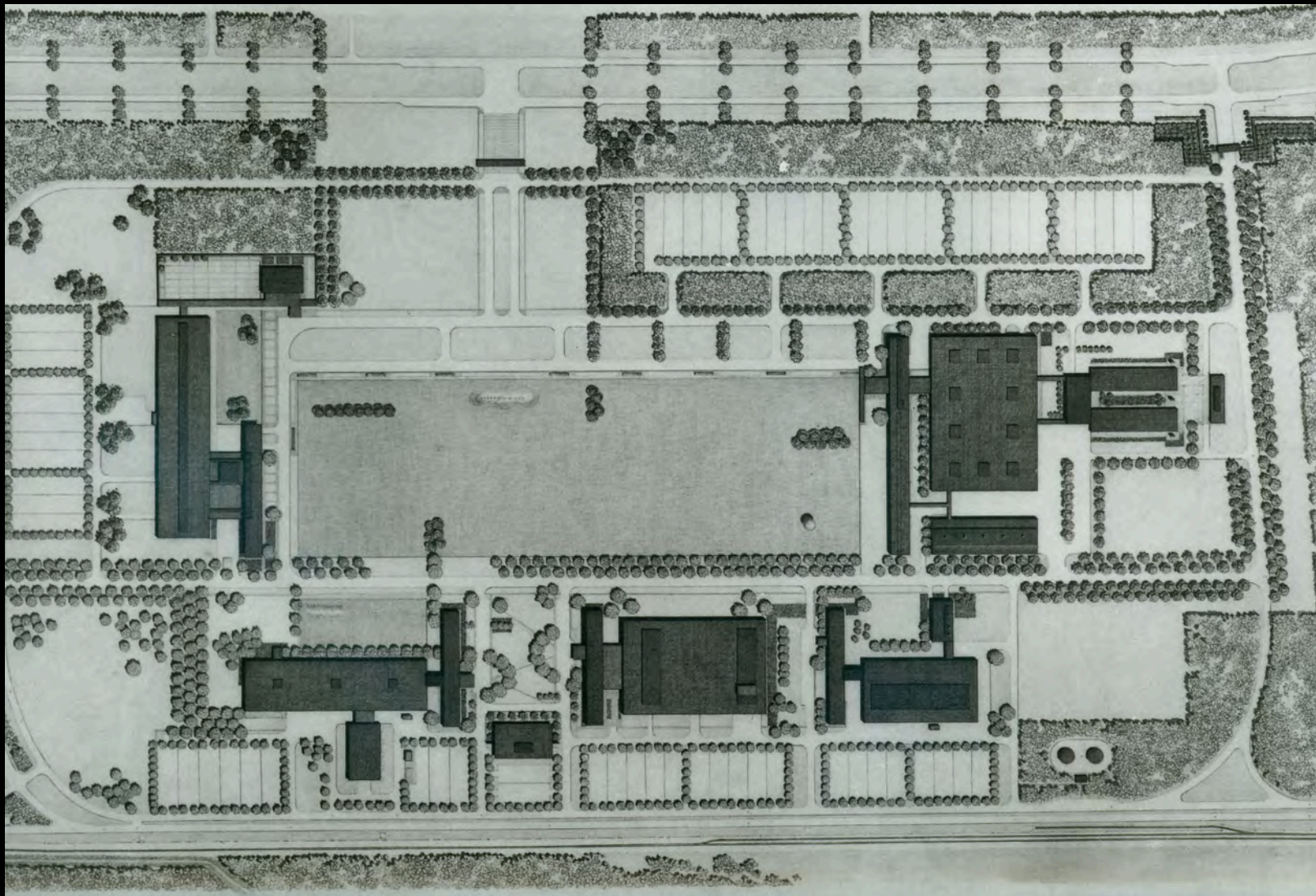






Eero Saarinen, General Motors Technical Center, Warren Michigan, 1947-56



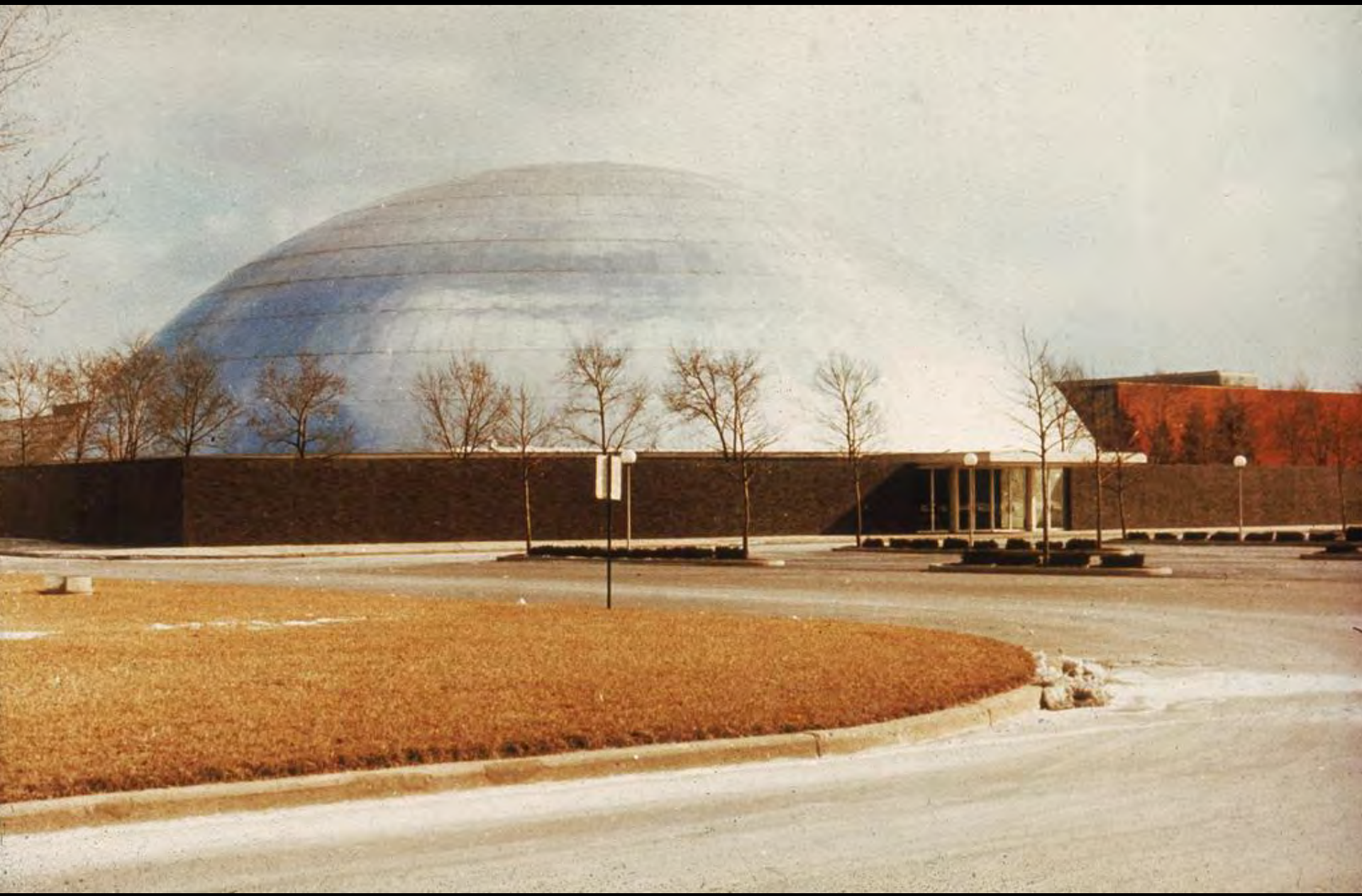
















Eero Saarinen, IBM,
Rochester, MN,
1956-59





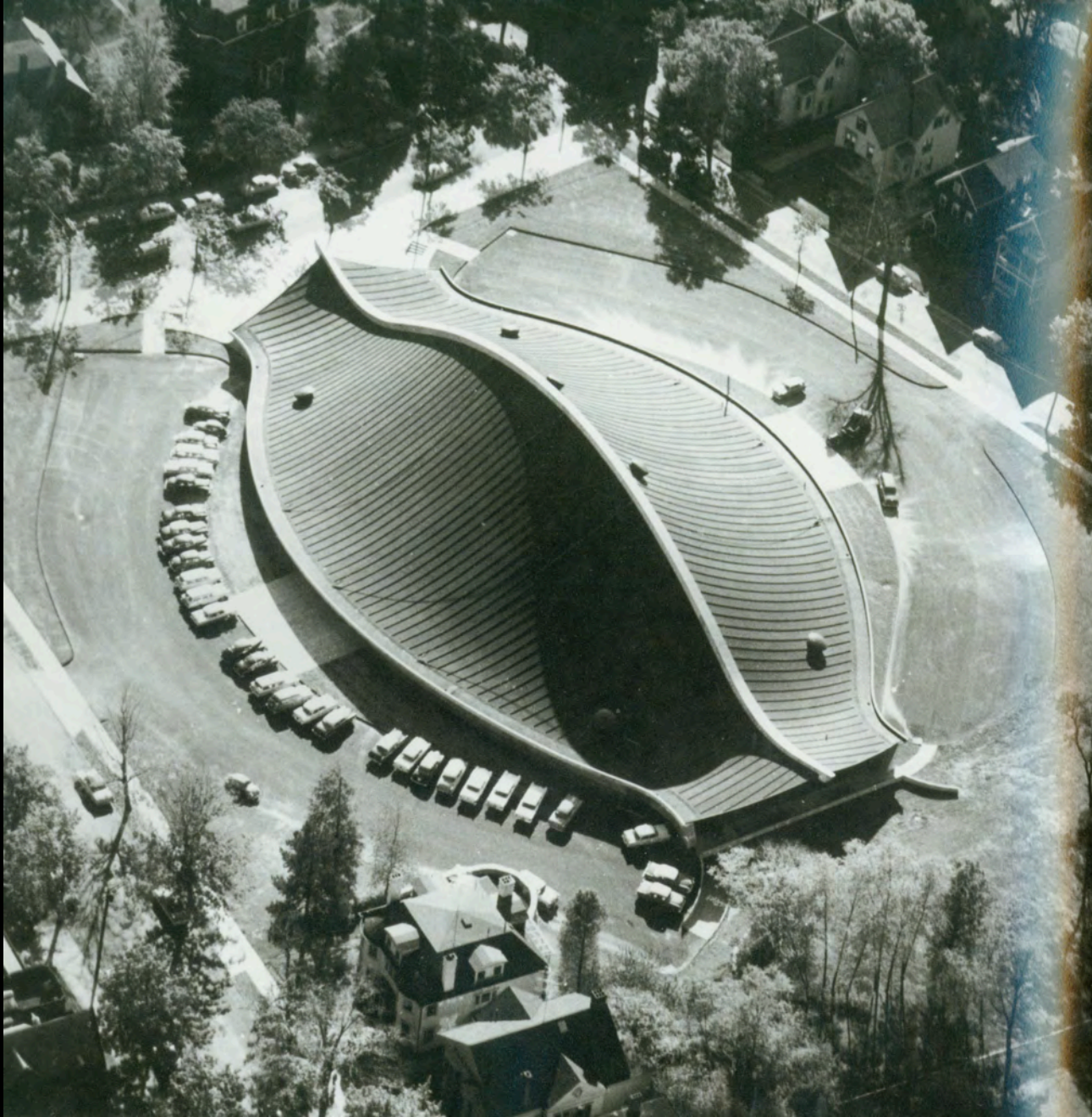


Eero Saarinen, John Deere Headquarters, Moline, IL, 1963

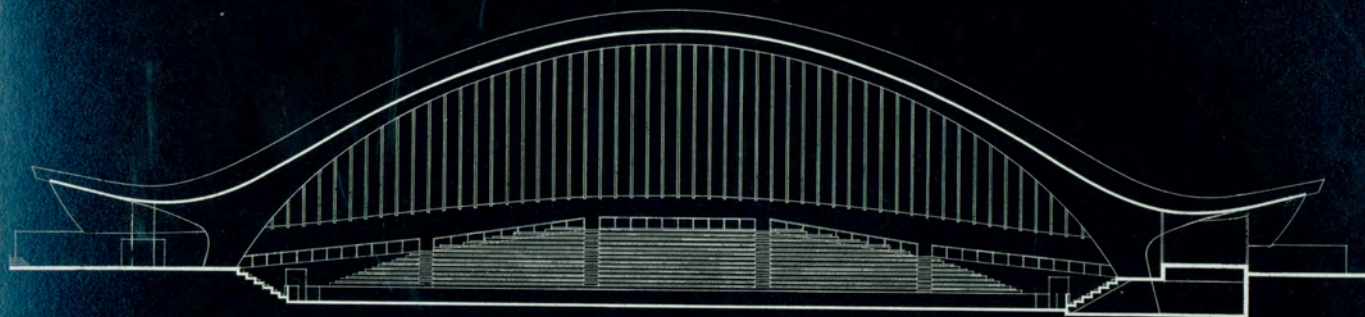




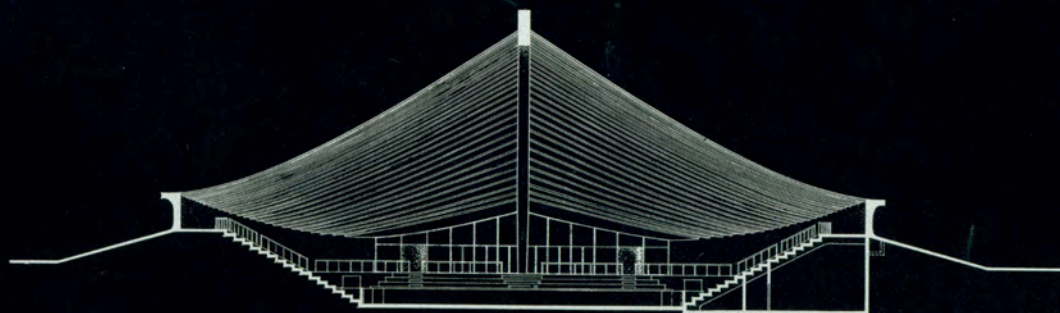




Eero Saarinen, David S. Ingalls Hockey Rink, Yale University, New Haven, CT, 1953-59



LONGITUDINAL SECTION



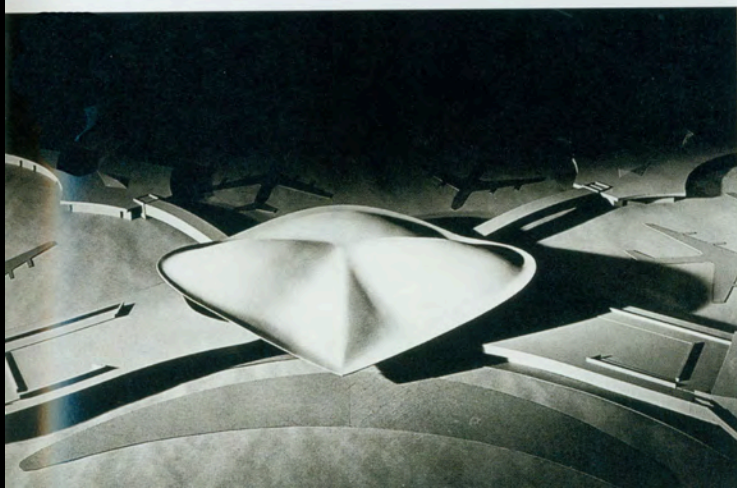
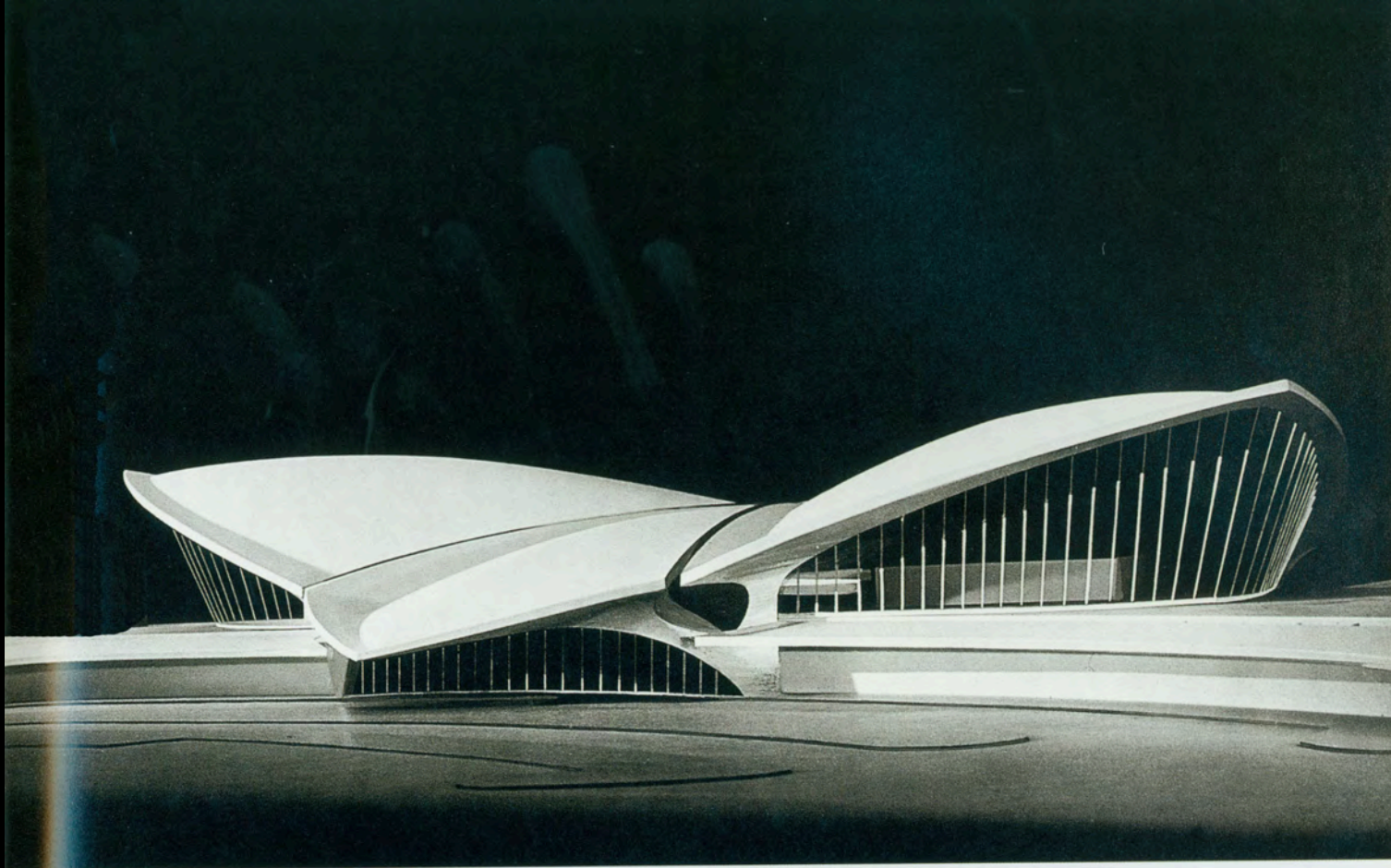
TRANSVERSE SECTION

SCALE IN FEET
0 5 10 15 20





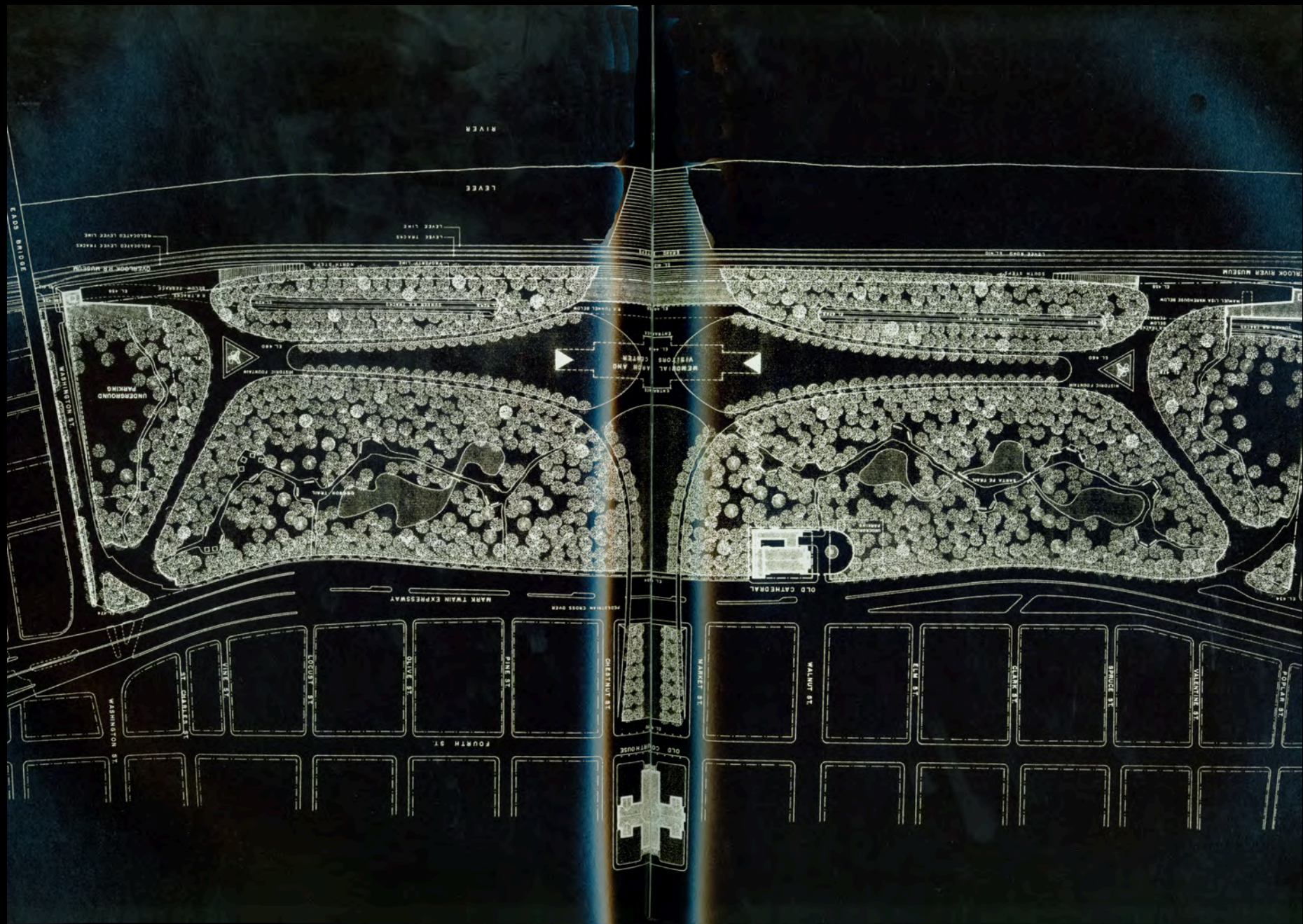
Eero Saarinen, TWA Terminal, Queens, NY, 1956-62







Eero Saarinen, Jefferson National Expansion Memorial, St. Louis, MI, 1947-65 (Gateway Arch)



ARCH DATA

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INTENT OF GEOMETRY :

1. CENTRE IS DETERMINED BY FORMULA.
2. ALL SECTIONS PERPENDICULAR TO THE CENTRE AND ALL SECTIONS AT THE SAME DISTANCE.
3. THESE SECTIONS VARY IN AREA IN INVERSE PROPORTION TO THE ELEVATION OF THE CENTRE.
4. JOINTS FROM STATION 0 TO STATION 41 ARE SMOOTH CURVED LINES SUCH THAT ANY POINT ON THEM WILL SATISFY THE ABOVE GEOMETRY.
5. ALL SPANS FROM STATION 41 TO STATION 71 ARE CHORDS BETWEEN ADJACENT STATIONS SUCH THAT ANY POINT ON THE STATION SPANS WILL SATISFY THE ABOVE GEOMETRY.

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ARCHITECTS**
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